

ROYAL ACADEMY OF MUSIC



70TH YEAR.

PROGRAMME

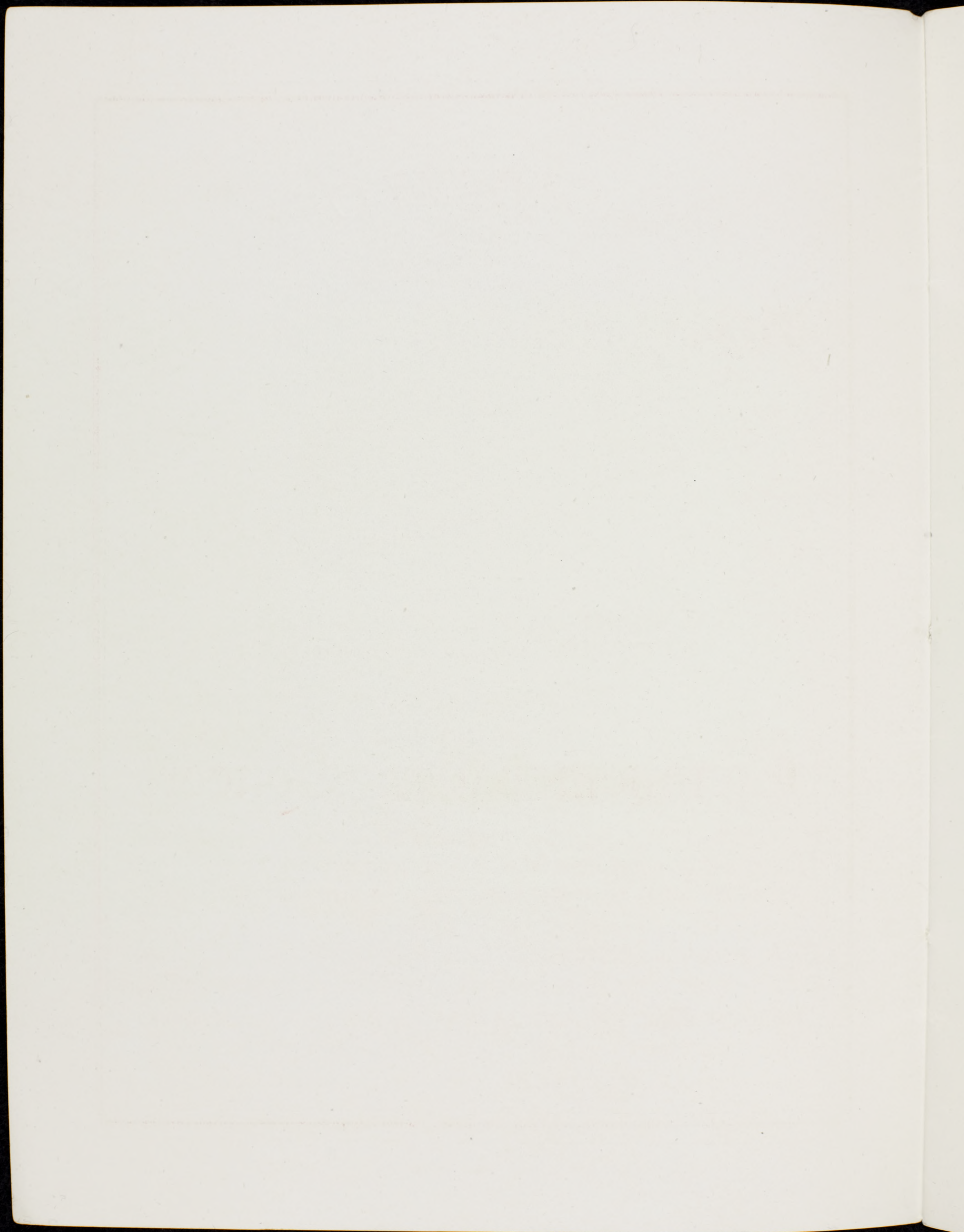
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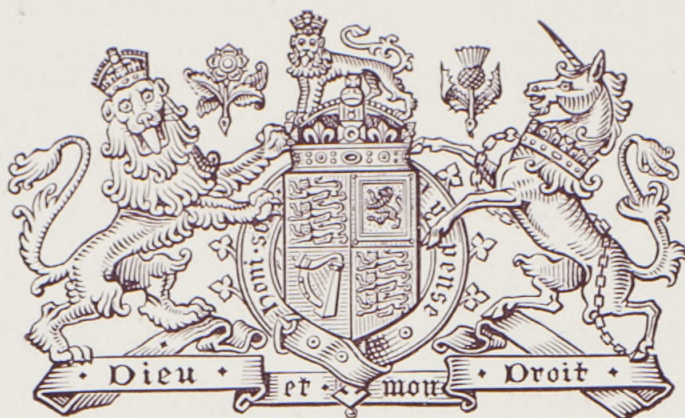
Commemoration Concert

UNDER THE IMMEDIATE PATRONAGE OF THE PRESIDENT:

H.R.H. THE DUKE OF SAXE-COBURG AND GOTHA
(DUKE OF EDINBURGH, K.G.),

17TH MAY, 1894.





Royal Academy of Music,

TENTERDEN STREET, HANOVER SQUARE, LONDON, W.

(Telegraphic Address—COUNTERPOINT, LONDON.)

INSTITUTED, 1822.

INCORPORATED BY ROYAL CHARTER, 1830.

President.

HIS ROYAL HIGHNESS THE DUKE OF SAXE-COBURG
AND GOTHA (Duke of Edinburgh, K.G.).

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HER MOST GRACIOUS MAJESTY THE QUEEN.

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HER ROYAL HIGHNESS THE PRINCESS OF WALES.

HIS ROYAL HIGHNESS THE DUKE OF SAXE-COBURG
AND GOTHA (Duke of Edinburgh, K.G.).

HER ROYAL HIGHNESS THE PRINCESS LOUISE
(Marchioness of Lorne).

HER ROYAL HIGHNESS THE PRINCESS CHRISTIAN.

HIS ROYAL HIGHNESS THE DUKE OF CAMBRIDGE.

HER ROYAL HIGHNESS THE DUCHESS OF TECK.

HIS HIGHNESS THE DUKE OF TECK.

HIS ROYAL HIGHNESS THE PRINCE CHRISTIAN.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the Finance Committee, the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

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H.R.H. THE DUKE OF SAXE-COBURG AND GOTHA
(DUKE OF EDINBURGH, K.G.).

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THE RIGHT HON. LORD HERSCHELL, G.C.B.
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THOMAS THRELFALL, Esq.

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A. C. MACKENZIE, Esq., Mus. D., St. And. et Cantab., R.A.M.

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Honorary Treasurer.

AUGUSTUS LITTLETON, Esq.

Honorary Auditors.

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GEORGE G. T. TREHERNE, Esq.

Honorary Physician.

LESLIE OGILVIE, Esq., M.B., Edin., B.Sc., Edin.

Honorary Surgeon.

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A. C. MACKENZIE, Mus. D., St. And. et Cantab., R.A.M.

Curator.

FREDERICK CORDER, R.A.M.

Secretary.

F. W. RENAUT.

Assistant to Principal.

T. B. KNOTT, A.R.A.M.

Lady Superintendent.

Miss F. R. RIEDL.

Librarian.

H. A. CHAPMAN.

Architect.

ERNEST TURNER, Esq., F.R.I.B.A.

Auditors.

Messrs. GANE, JACKSON & JEFFERYS, Chartered Accountants.

Solicitors.

Messrs. GADSDEN and TREHERNE.

Bankers.

THE LONDON AND COUNTY BANKING CO., Limited
(Hanover Square Branch).

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Principal—A. C. MACKENZIE, Mus. D., St. And. et Cantab., R.A.M.

Harmony & Composition.

ADDISON, R. B., A.R.A.M.
 BANISTER, H. C., R.A.M.
 BENNETT, G. J., Mus. D., Cantab., R.A.M.
 CORDER, F., R.A.M.
 DAVENPORT, F. W., Hon. R.A.M.
 FANING, EATON, R.A.M.
 HAYNES, BATTISON.
 MACPHERSON, STEWART, R.A.M.
 PROUT, E., B.A., London, Hon. R.A.M.
 STEGGALL, C., Mus. D., Cantab., R.A.M.

Singing.

CUMMINGS, RICHARD, A.R.A.M.
 CUMMINGS, W. H., Hon. R.A.M.
 FIORI, E., Hon. R.A.M.
 GARCIA, GUSTAVE.
 GARCIA, MANUEL, M.D. (Hon.), Königs-
 berg, Hon. R.A.M.
 HUTCHINSON, J. T., A.R.A.M.
 KING, FREDERIC.
 KORBAY, FRANCIS.
 LARKCOM, MADAME AGNES, A.R.A.M.
 LLOYD, E. TURNER.
 MACKWAY, WALTER, A.R.A.M.
 MILES, R. E.
 NICHOLL, WILLIAM.
 OSWALD, ARTHUR, R.A.M.
 RANDEGGER, CAV^E. A., Hon. R.A.M.
 SHAKESPEARE, W., R.A.M.
 SHERRINGTON, MADAME LEMMENS,
 Hon. R.A.M.
 STEEL, MISS KATE, A.R.A.M.
 THOMPSON, ARTHUR.
 TOSTI, COMMENDATORE F. PAOLO.
 WALKER, F., Hon. R.A.M.

Pianoforte.

ALBANESI, CAV^E CARLO.
 BAMPFYLDE, F. W. W., A.R.A.M.
 BERGER, FRANCESCO, Hon. R.A.M.
 BERINGER, OSCAR, Hon. R.A.M.
 EYERS, H. R., R.A.M.
 FITTON, WALTER, A.R.A.M.
 HARTVIGSON, FRITS, Hon. R.A.M.
 IZARD, ALFREDE E., A.R.A.M.
 KEMP, S., R.A.M.
 KING, OLIVER.
 KIVER, ERNEST, A.R.A.M.
 KUHE, W.
 LAKE, H., A.R.A.M.
 MACFARREN, WALTER, R.A.M.
 MATTHAY, TOBIAS A., A.R.A.M.
 MORTON, E., A.R.A.M.
 O'LEARY, ARTHUR, R.A.M.
 SCHLOESSER, A., Hon. R.A.M.
 THOMAS, W. HENRY.
 WEBBE, SEPTIMUS, A.R.A.M.
 WESTLAKE, F., R.A.M.

Organ.

BRIANT, ROWLAND, A.R.A.M.
 HOYTE, WM. STEVENSON.
 KIPPS, W. J., A.R.A.M.
 RISELEY, G., Hon. R.A.M.
 ROSE, H. R., A.R.A.M.
 STEGGALL, C., Mus. D., Cantab., R.A.M.
 WOOD, W. G., A.R.A.M.

PROFESSORIAL STAFF *(continued)*.

Harp.

THOMAS, JOHN, R.A.M. (Pencerdd
Gwalia).

Violin.

ARNOLD, FRANK, A.R.A.M.
BURNETT, A., Hon. R.A.M.
PARKER, W. FRYE, A.R.A.M.
SAURET, EMILE, Hon. R.A.M.
WESSELY, HANS.

Viola.

BURNETT, A., Hon. R.A.M.

Violoncello.

DE MUNCK, CHEV. ERNEST.
HOWELL, EDWARD, R.A.M.
PEZZE, A.
WHITEHOUSE, W. E., A.R.A.M.

Double Bass.

WHITE, A. C., Hon. R.A.M.

Flute.

VIVIAN, A. P.

Hautboy.

HORTON, G., A.R.A.M.
MALSCH, W. M.

Clarinet.

CLINTON, G. A.
LAZARUS, H., Hon. R.A.M.

Bassoon.

WOTTON, W. B.

Horn.

MANN, T. E.

Trumpet & Cornet.

HARPER, T., R.A.M.
SOLOMON, J.

Trombone.

GEARD, CHARLES.

Military Music.

GODFREY, LIEUT. DAN, R.A.M.

Elocution.

CROWE, MRS. GEORGE.
FARREN, WILLIAM.
LESINGHAM, HENRY.
ROBERTSON, IAN.

Dancing.

SOUTTEN, B.

Deportment.

SOUTTEN, B.

Fencing & Physical Drill.

BERTRAND, FELIX.

Italian Language.

DE ASARTA, F.

French Language.

HARTOG, ALPHONS.
PELLUET, AUGUSTE.

German Language.

MERK, CHARLES, Ph.D.

Conductor of Orchestral and Choral Practice—A. C. MACKENZIE, Mus. D., R.A.M.

Directors of Ensemble Playing and Accompaniment Classes—A. PEZZE and
E. SAURET, Hon. R.A.M.


Director of Sight-Singing Class—H. R. EYERS, R.A.M.

Director of Operatic Class—G. H. BETJEMANN.

A SHORT HISTORY

OF THE

ROYAL ACADEMY OF MUSIC.

 HIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her Majesty the Queen has, since her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy Music Students) took place in the English Opera House and King's Theatre;

"Il Barbiere," "L'Inganno Felice," "L'Italiana in Algeria," "Il Matrimonio Segreto," and "Così fan Tutte" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "Seasons." As the School developed, these performances were continued—first in the Hanover Square Rooms and afterwards in St. James's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the operatic class; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, and fencing classes.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

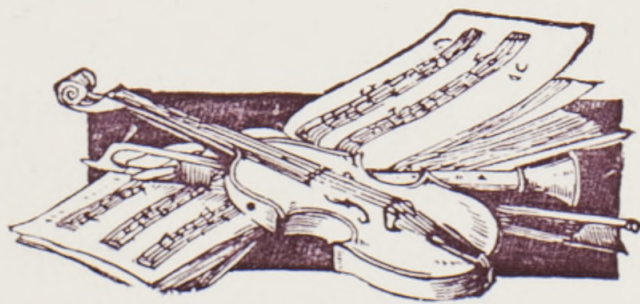
The work of the "Associated Board" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "Local Centre" Examinations, and is on the point of being extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Dr. Alexander C. Mackenzie, 1888.

The number of Students who, up to July, 1893, have received either their complete or partial musical training within its walls is computed at nearly 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number at present under training is considerably over 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuel, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Faning, Edward German, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, and Thomas Wingham.





DR. WILLIAM CROTCH
1775-1847.



PHILIP CIPRIANI POTTER
1792-1871.



CHARLES LUCAS
1808-1869.



JOHN FANE,
ELEVENTH EARL OF WESTMORLAND
1784-1859.
(Founder of the Academy.)



SIR WILLIAM STERNDALE BENNETT
1816-1875.



SIR GEORGE ALEXANDER MACFARREN
1813-1887.



DR ALEXANDER CAMPBELL MACKENZIE
1847-



—❧— PROGRAMME. —❧—



OVERTURE "Macbeth" *Sir Arthur S. Sullivan.*

SONGS { "May-dew"
"Dawn, gentle flower" } *Sir W. S. Bennett.*
MRS. MARY DAVIES.

FEMALE CHORUS WITH SOPRANO SOLO—"Who shall be fleetest" (*Rebekah*)
Soprano Solo—Mrs. FLORENCE BETHELL (STUDENT). *Sir Joseph Barnby.*

SONG-CYCLE—"The Window, or the Loves of the Wrens" (Nos. 6 and 11)
MR. ARTHUR OSWALD. *Sir A. S. Sullivan.*

ANDANTE AND GAVOTTE from Symphony in E minor *Sir George A. Macfarren.*

SONGS { "The Linnet Song"
"Awake, O heart" } *Walter Macfarren.*
MADAME CLARA SAMUELL.

TRIO "Orpheus with his Lute" *Edward German.*
(By kind permission of MR. HENRY IRVING.)
MRS. MARY DAVIES, MADAME CLARA SAMUELL, AND MISS HILDA WILSON.

HIGHLAND BALLAD, for Violin and Orchestra *Dr. A. C. Mackenzie.*
MR. GERALD WALENN (STUDENT).

SONGS { "The Heart's Fancies" *A. Goring Thomas.*
"The Tears" *... Maud V. White.*
MISS HILDA WILSON.

CAPRICE IN E MAJOR, for Piano and Orchestra *Sir W. S. Bennett.*
MISS AGNES ZIMMERMANN.

SONG "Good-night" *A. Goring Thomas.*
MR. WILLIAM SHAKESPEARE.

ARIEL'S DANCE }
SONG OF THE SPIRITS } from "Scenes from the Tempest" *F. Corder.*
Soprano Solo—MADAME VIRGINIE CHÉRON (STUDENT).
CONTRALTO Solo—MISS MARY THOMAS (STUDENT).

NAUTICAL OVERTURE "Britannia" *Dr. A. C. Mackenzie.*
Composed specially for the occasion, and dedicated, by permission, to
H.R.H. THE DUKE OF SAXE-COBURG AND GOTHA.

❧ THE ORCHESTRA. ❧

First Violins.

MR. FRYE PARKER, W.†
(Principal).
 MISS ATKINSON.*
 " BANKART.*
 " BYFORD.*
 " CHARLES.*
 " COLLINGWOOD.*
 " COLLINS.*
 MR. DYSON.*
 MISS EASTON.*
 MR. ELLIOTT.*
 " FREEDMAN.*
 " HEINZEN.*
 " LORIMER.*
 " MANEY, E.*
 MISS REYNOLDS.*
 MR. REED.*
 MISS STUART.*
 MR. SUTTON, W.†
 " SNEWING, C.†
 " VIONNEE.*

Second Violins.

MR. SZCZEPANOWSKI, L.†
(Principal).
 " ANTONIETTI.*
 " AUDUS.*
 MISS BENNETT.*
 " BURMESTER.*
 " COBB.*
 MR. CHAPMAN, G. P.†
 " GREENHEAD.*
 " GREEN.*
 " HANDLEY, DAVIES.*
 MISS HANSELL.*
 " HANN.*
 MR. HANN, E. H.†
 MISS JAY.*
 " JONES, E. M.*
 " MARSH.*
 " MAURICE.*
 MR. MARRIOTT, VAL.†
 " MEADOWS.*
 MISS NASH.*
 MR. NEWLAND-SMITH.*
 " OLDAKER, T.†

Second Violins *(continued).*

MISS PATE.*
 MR. READ.*
 MISS STERN.*
 " STELFOX.*
 " TREHERNE.*
 " WILSON.*

Violas.

MR. HANN, W. H. *(Principal).*
 " ADDISON.*
 " BETJEMANN, G. R.†
 " CHANNELL, H.†
 " DYSON, A. E.†
 " DUNCAN.*
 MISS EINHAUSER.*
 MRS. GILL.†
 MR. WALENN, A.*
 " WILSON.*
 " WENDT.*
 " HANN, S. H.†
 " STARR, H. R.†
 " TIMOTHY, H. J.†

Violoncellos.

MR. HOWELL† *(Principal).*
 " CARRODUS, J.†
 MISS CHAPMAN.*
 MR. GILL, C. H. ALLEN.†
 MISS HALL.*
 MR. HAMBLETON, J. E.†
 " HANN, C.†
 " MANEY, A.*
 MISS MUKLE.*
 MR. PARKER, B.*
 MISS TIMOTHY.*
 " VERNET.*

Double Basses.

MR. WHITE, A. C. *(Principal).*
 " CARRODUS, E. A.
 " CLEMENTS.*
 " HARPER, A. E.†
 " HARPER, C.†
 " KENDALL, F.
 " MANEY, E. F.†
 " WINTERBOTTOM, C.

Flutes.

MR. VIVIAN, A. P.†
 " DONNAWELL.*

Oboes.

MR. HORTON, G.†
 " HORTON, L.†

Cor-Anglais.

MR. HORTON, G.

Clarionets.

MR. EGERTON, P.*
 " TUNBRIDGE, T. M.*

Bassoons.

MR. WOTTON, W. B.
 " HUNT, C.†

Horns.

MR. MANN, T. E.
 " BRAIN, A. E.
 " BORSDORF.
 " KEEVILL, R.

Trumpets.

MR. SOLOMON, J.†
 " BACKWELL, F.

Trombones.

MR. COLTON, T. C.
 " GEARD, C.
 " MATT, J.

Tympani.

MR. BARNARD, T. K.*

Harps.

MISS CARNES.*
 " CLIFFORD, C.*
 " DIXON, G.*
 " SCULLY, T.*
 " TIMOTHY, M.†
 MR. THOMAS, JOHN.†

Librarian.

MR. CHAPMAN, H. A.

* STUDENT. x x x † EX-STUDENT.

WORDS AND NOTES.

THE Committee of Management beg to announce that MR. SHAKESPEARE being unable to appear, his place in the programme will be taken, at very short notice, by MR. PHILIP BROZEL (present student), who will sing—

“O vision entrancing” (*Esmeralda*) *A. Goring Thomas.*

The following names were received too late for insertion in the list of the Orchestra:—

<p>MR. C. HAYES† SECOND VIOLIN.</p> <p>" G. E. B. STREET† VIOLA.</p> <p>" P. BURNETT† VIOLONCELLO.</p> <p>" W. E. WHITEHOUSE† " " "</p> <p>" E. C. HORTON† OBOE.</p>	<p>MISS F. THOMAS† ... FIRST CLARINET.</p> <p>MR. J. W. GUILMARTIN TUBA.</p> <p>MISS M. M. AMES* TRIANGLE.</p> <p>MR. G. COMBE-WILLIAMS† " " "</p> <p style="text-align: right;">BASS DRUM AND CYMBALS.</p>
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The Harps by MESSRS. S. & P. ERARD.

The Pianoforte by MESSRS. JOHN BROADWOOD & SONS.

Round the joy-diffusing spring,
Fragrant buds and leaves enamell'd
May-dews ever with them bring.

With the dew from harebells shaken
Virgin cheeks outvie the rose,
When she bathes her golden tresses
Heav'nly bright the maiden glows.

THE ORCHESTRA.

First Violins.
MR. FRYE PARKER, W.†
(Principal).
MISS ATKINSON.*
" BANKART.*
" BYFORD.*

Second Violins (continued).
MISS PATE.*
MR. READ.*
MISS STERN.*
" STELFOX.*

Flutes.
MR. VIVIAN, A. P.†
" DONNAWELL.*

Oboes.

" JONES, E. M.
" MARSH.*
" MAURICE.*
MR. MARRIOTT, VAL.†
" MEADOWS.*
MISS NASH.*
MR. NEWLAND-SMITH.*
" OLDAKER, T.†

MR. WHITE, A. C. (Principal).
" CARRODUS, E. A.
" CLEMENTS.*
" HARPER, A. E.†
" HARPER, C.†
" KENDALL, F.
" MANEY, E. F.†
" WINTERBOTTOM, C.

" CLIFFORD, C.
" DIXON, G.*
" SCULLY, T.*
" TIMOTHY, M.†
MR. THOMAS, JOHN.†

Librarian.
MR. CHAPMAN, H. A.

* STUDENT. x x x † EX-STUDENT.

OVERTURE.

ARTHUR S.
September, 18
and Sterndale
He was electe
in the Academ
by which he
written for M

SONGS

WORDS AND NOTES.



OVERTURE "Macbeth" *Sir Arthur S. Sullivan.*

ARTHUR SEYMOUR SULLIVAN was born on May 13, 1842, and entered the Royal Academy in September, 1856, being the first holder of the Mendelssohn Scholarship. He studied under Goss and Sterndale Bennett, afterwards proceeding to Leipzig, where his education was continued. He was elected a Fellow of the Institution in 1865, and filled the post of Professor of Composition in the Academy from 1869 to 1878. In 1882 he received the distinction of Knighthood. The work by which he is represented to-day forms part of the music to Shakespeare's tragedy, specially written for Mr. Irving's revival of "Macbeth" in 1889.

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SONGS { "May-dew"
"Dawn, gentle flower" } *Sir W. S. Bennett.*

MRS. MARY DAVIES.

"MAY-DEW."

O'ER the woodlands, o'er the meadow,
When the dawning skies are grey,
Soft from Heav'n descends a shower,
Lightly falling dews of May.

All the holy charms that hover
Round the joy-diffusing spring,
Fragrant buds and leaves enamell'd
May-dews ever with them bring.

With the dew from harebells shaken
Virgin cheeks outvie the rose,
When she bathes her golden tresses
Heav'nly bright the maiden glows.

E'en the eye that's red with weeping
Loves the cooling drops of dew,
'Till with their sweet rain besprinkled,
Starlike beams that orb anew.

Gently then descend upon me,
Sweetest cure for every ill,
O refresh my wearied eyelids
And my thirsty heart-springs fill.

Pour upon me youth's enchantment,
Gilded with a heav'nly ray ;
Let me gaze upon the sunlight,
Lovely daughter of the May.

“DAWN, GENTLE FLOWER.”

DAWN, gentle Flower,
From the morning earth,
We will gaze and wonder
At thy wondrous birth.

Bloom, gentle Flower,
Lover of the light ;
Sought by wind and shower,
Fondled by the night.

Fade, gentle Flower,
All thy white leaves close ;
Having shown thy beauty,
Time 'tis for repose.

Die, gentle Flower,
In the silent sun ;
So ! all pangs are over,
All thy tasks are done.

Day hath no more glory,
Though he soars so high,
Thine is all man's story,
Live, and love, and die.

WILLIAM STERNDALE BENNETT was born at Sheffield, April 13, 1816, and was sent to the Royal Academy at the early age of ten, entering in July, 1826. His first Concerto was composed and performed there in 1833 (when Mendelssohn was present), and the Committee expressed their admiration of the work by paying for its publication. Save for one interruption of a few years his connection with the Academy lasted all his lifetime. In 1866 he became Principal, in 1871 he received the distinction of Knighthood, died on February 1, 1875, and was buried in Westminster Abbey loaded with honours. Though not his greatest or best known works, it is believed that the two beautiful songs and the Caprice for piano and orchestra performed to-day are sufficiently representative of his graceful pen.

MARY DAVIES, like so many of our best singers, is a native of Wales. Her education at the Royal Academy was given her by the Welsh Choral Union, and she studied under Mr. Randegger, creating quite a sensation on the occasion of her first public appearance at an Academy Concert by her singing of Schubert's "Erl-King." Besides taking all the possible annual awards she gained the Parepa-Rosa and Nilsson prizes in successive years, and has been constantly before the public since leaving the Institution.

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FEMALE CHORUS WITH SOPRANO SOLO—"Who shall be fleetest" (*Rebekah*)
Sir Joseph Barnby.

SOPRANO SOLO—MRS. FLORENCE BETHELL (STUDENT).

Chorus.

WHO shall be fleetest and first
 O'er the flow'r-smiling meadows to chase?
 Who shall be first at the well?
 Which damsel the last in the race?

Rebekah.

FLOW its waters clear and brightly,
 Flowing ever—daily, nightly;
 Gift from Heaven, gift and blessing,
 Lord, our thanks to Thee addressing,
 Now we grateful bend the knee,
 Let our praise ascend to Thee.

JOSEPH BARNBY was born on August 12, 1838, and entered the Royal Academy in January, 1855. He was for nine years Organist of St. Andrew's, Wells Street, and for seventeen years music master at Eton College. In 1886 he succeeded Mr. Shakespeare as director of the choral and orchestral classes in the Academy. He received the distinction of Knighthood in 1893, and is now Principal of the Guildhall School of Music and Conductor of the Royal Albert Hall Choir.

SONG-CYCLE—"The Window, or the Loves of the Wrens" (Nos. 6 and 11)
Sir A. S. Sullivan.

MR. ARTHUR OSWALD.

No. 6.

WHERE is another sweet as my sweet,
Such another beneath the sky?
Fine little hands and fine little feet,
Fine little heart and dewy blue eye.
Shall I write to her, shall I go?
Ask her to marry me by-and-bye?
Somebody said that she'd say no;
But somebody knows that she'll say ay.

Ah, my lady if asked to her face
Might say no, for she is but shy;
Fly, little letter apace, apace,
Down to the light in the valley fly.
Fly to the light in the valley below,
Tell my wish to her dewy blue eye;
For somebody said that she'd say no;
But she won't say no, and I'll tell you why--
She *will* say ay!

No. 11.

LIGHT so low upon earth
You send a flash to the sun.
Here is the golden close of love,
All my wooing is done.
O the woods and the meadows,
Woods where we hid from the wet,
Stiles where we stayed to be kind,
Meadows in which we met!
Light so low in the vale,
You flash and lighten afar:
For this is the golden morning of love,
And you are his morning star.
Flash, I am coming, I come,
By meadow and stile and wood.
O lighten into my eyes and my heart,
Into my heart and my blood!

Heart, are you great enough
 For a love that never tires ?
 O heart, are you great enough for love ?
 I have heard of thorns and briers.
 Over the thorns and briers,
 Over the meadows and stiles,
 Over the world to the end of it,
 Flash for a million miles.

This beautiful Cycle of Songs, for which Alfred Tennyson supplied the lyrics, was published in volume form at Christmas, 1871. It has never been reprinted in a more attainable shape, and is consequently far too little known.

MR. ARTHUR OSWALD was a student in the Royal Academy from September, 1873, to July, 1877, gaining several medals and distinctions whilst there. In 1886 he was invited to join the professorial staff, and was elected an R.A.M. in 1892.

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ANDANTE AND GAVOTTE from Symphony in E minor ... *Sir George A. Macfarren.*

GEORGE ALEXANDER MACFARREN was born in London, March 2, 1813. He entered the Academy in 1829, and remained there as pupil, professor, and at last Principal for no less than fifty-eight years, except that there was a break in 1845, he resigned for a while his appointment rather than renounce those views on harmony which, under the name of "Day's Theory," have since been universally accepted. His whole life was one of undaunted struggle against adverse circumstances and his memory, as a teacher and a friend, is dear to all who knew him. He was made Professor of Music at Cambridge in 1875, Principal of the R.A.M. the same year, was knighted in 1883, and died October 31, 1887. The Symphony by a portion of which he is on this occasion represented was written by request of the Society of British Musicians and produced on October 27, 1834.

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SONGS { "The Linnet Song"
 "Awake, O heart" } ... *Walter Macfarren.*

MADAME CLARA SAMUELL.

"THE LINNET SONG."

MY song is a little linnet, linnet,
 With one little drop of music in it,
 That dwells in its throat,
 And swells in its note,
 And maketh a little Heav'n within it.

My love is a little lady, lady,
Her voice is a rill in places shady,
Her face is a rose,
And my heart well knows
That it is but a house for my little lady.

Her throat is a cage for the linnet, linnet,
My heart is a hive with the queen bee in it;
But the love of my girl
Is a deep sea pearl,
Asleep in the tides, ah! who shall win it?

“AWAKE, O HEART.”

AWAKE, O heart! Awake, O heart!
And bid the winter time depart,
Thy sorrow is but dreaming;
Awake! behold, the spring is there,
The leaves are coming thick and fair,
And true love is not seeming.

Arise and sing, arise and sing,
For silence is a widow'd thing,
And love shall never leave thee;
Thy love shall give thee living wings
To lift thy happy soul that sings,
Till Heav'n itself receive thee.

WALTER CECIL MACFARREN, brother and pupil of Sir George, was born August 28, 1826. He entered the Academy in October, 1842, and has maintained an unbroken connection with the Institution ever since, being appointed Professor of the Pianoforte in 1846 and Conductor of the Concerts in 1873. His well-known gifts as a composer are inadequately, but certainly not unworthily displayed in his modest contribution to our programme.

MADAME CLARA SAMUELL made her *début* in the Academy, as many eminent English singers have done, by winning the Parepa-Rosa Scholarship. She studied under Mr. Randegger, and, amongst other distinctions, gained the Parepa-Rosa gold medal in her fourth year of study.

TRIO "Orpheus with his Lute" ... *Edward German.*
(By kind permission of Mr. HENRY IRVING.)

MRS. MARY DAVIES, MADAME CLARA SAMUELL, AND MISS HILDA WILSON.

ORPHEUS with his lute made trees
And the mountain tops that freeze
Bow themselves when he did sing.
To his music plants and flow'rs
Ever sprung, as sun and show'rs
There had made a lasting spring.

Ev'rything that heard him play,
E'en the billows of the sea,
Hung their heads and then lay by.
In sweet music is such art—
Killing care or grief of heart,
Fall asleep, or hearing, die.

EDWARD GERMAN was born at Whitchurch, in Shropshire, February 17, 1862. He entered the Academy in 1880, receiving there his entire musical education. He studied composition under Mr. Prout, and in 1885 won the Charles Lucas medal for the setting of a Te Deum for chorus and organ. His principal works are: Overture and Incidental Music to "Richard III.," produced by Richard Mansfield; Symphony in E minor, produced at the Crystal Palace in 1890; Music to "Henry VIII." (from which the Trio here given is selected), produced by Mr. Irving; and Symphony, No. 2, in A minor, produced at the Norwich Festival of 1893.

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HIGHLAND BALLAD, for Violin and Orchestra *Dr. A. C. Mackenzie.*

MR. GERALD WALENN (STUDENT).

ALEXANDER CAMPBELL MACKENZIE was born in Edinburgh, August 22, 1847, and after studying music in Germany from 1857 to 1862 returned to England, and was elected a King's Scholar at the Royal Academy the same year, studying the violin under the late M. Sainton. He received the honorary degree of Mus.D. from the University of St. Andrew's in 1886, and the same honour from Cambridge in 1889. Early in 1888 he was elected Principal of the Royal Academy, and it is a curious and happy coincidence that our present commemoration should also celebrate the commencement of his seventh year of office.

SONGS	{ "The Heart's Fancies "	A. Goring Thomas.
				{ "The Tears " 	Maud V. White.

MISS HILDA WILSON.

“THE HEART’S FANCIES.”

I DREAMED my heart was a blossom
That grew in a garden fair,
You laid it upon your bosom
And it bloom'd for ever there.

I thought my heart was a lyre
 You played soft airs upon ;
 And then I thought it a fire,
 Whose radiance warmed your own.

You know my heart is a true heart,
By love half worn away,
Your love would make it a new heart
For ever and a day.

Harold Boulton.

“THE TEARS.”

THE tears that, night and morning,
Dim these sad eyes of mine,
Love turns to bright and blooming flowers
And melodies divine.

And if thou lov'st me, dearest,
Accept them all from me,
The nightingales shall sweetly sing
The love I bear to thee.

ARTHUR GORING THOMAS was born at Ratton, in Sussex, November, 1851, and did not study music seriously until he was in his twenty-second year. After two years spent in Paris, which appear to have definitely turned his musical thoughts into French idiom, he returned to England and entered the Academy in 1877. He studied under Sullivan and Prout, gaining the Charles Lucas medal for composition in 1879 and again in 1880. He was essentially a song writer, his two successful operas being more lyric than dramatic, and his graceful and natural melodies are admired by all vocalists and all classes of hearers. He died in March, 1892.

MAUDE VALÉRIE WHITE was born in Dieppe, June 23, 1855. She entered the Royal Academy in October, 1876, studying under Sir George Macfarren. In February, 1879, she was elected to the Mendelssohn Scholarship, but was obliged to resign it in her second year through ill-health. Her talent has been almost entirely exercised in one direction—that of the Art Song—in which she has achieved world-wide fame.

MISS HILDA WILSON is a member of a musical family, others of which have also received their education in Tenterden Street. Amongst other honours she twice held the Westmorland Scholarship. Her brother, Mr. H. Lane Wilson, the accompanist of to-day, was also a student.

CAPRICE IN E MAJOR, for Piano and Orchestra *Sir W. S. Bennett.*

MISS AGNES ZIMMERMANN.

This is one of BENNETT'S most characteristic and elegant works. In biographies of the composer it is stated that when he sold the MS. to a Leipzig publisher, the firm were surprised to receive only the orchestral portion, the solo part—nine-tenths of the whole—being left in blank, and having never been written down. We cannot help thinking that the reverse of this story is more likely to be true, since the score has never yet been printed, and in the original MS., used this day to conduct from, the piano part is a printed copy pasted into a book of music paper.

MISS AGNES ZIMMERMANN was born at Cologne in 1847, but came to England very young, and at the age of nine became a student in the Royal Academy, under Cipriani Potter. She was twice elected King's Scholar, in 1860 and 1862, and made her first public appearance at the Crystal Palace in 1863. To speak of her distinguished career as a pianist is here superfluous, but it may be remarked as a coincidence that at her *début* at the Philharmonic she played this very Caprice of Bennett's.

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SONG "Good-night" *A. Goring Thomas.*

MR. WILLIAM SHAKESPEARE.

DAY is past !

Stars have set their watch at last,
Founts that thro' the deep wood flow,
Make sweet sounds unheard till now,
Flow'rs have shut with fading light—
Good-night !

Go to rest !

Sleep sits dove-like on thy breast !
If within that secret cell
One dark form of mem'ry dwell
Be it mantled from thy sight—
Good-night !

Joy be thine !
 Kind looks o'er thy slumbers shine ;
 Go, and in the spirit land,
 Meet thy home's long parted band,
 Be thine eyes all love and light—
 Good-night !

WILLIAM SHAKESPEARE was born at Croydon, June 16, 1849. He began life at thirteen as an organist, and in 1866 was elected a King's Scholar at the Royal Academy, studying principally composition under Sterndale Bennett. His pianoforte compositions attracted much attention, and in 1871 he gained the Mendelssohn Scholarship, when he was sent to Italy. He then decided to turn his chief attention to singing, and after some years of a successful public career in concert and oratorio settled down in the distinguished position he now holds as a trainer of the voice. In 1878 he was appointed Professor of Singing at the Academy, and in 1880 Conductor of the Concerts.

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ARIEL'S DANCE }
 SONG OF THE SPIRITS } from "Scenes from The Tempest" *F. Corder.*

SOPRANO SOLO—MADAME VIRGINIE CHÉRON (STUDENT).

CONTRALTO SOLO—MISS MARY THOMAS (STUDENT).

I.

COME unto these yellow sands,
 And then take hands ;
 Court'sied when you have, and kiss'd
 ('The wild waves whist),
 Foot it featly here and there,
 And, sweet sprites, the burden bear.
 Hark ! hark ! Bowgh, wowgh !
 The watch dogs bark.
 Hark, hark ! I hear
 The strain of strutting chanticler
 Cry, Cock-a-doodle-doo !

FULL fathom five thy father lies :
 Of his bones are coral made :
 Those are pearls that were his eyes :
 Nothing of him that doth fade,
 But doth suffer a sea-change
 Into something rich and strange.
 Sea nymphs hourly ring his knell :
 Hark ! now I hear them—ding-dong, bell.

FREDERICK CORDER was born at London, January 26, 1852. He did not study music seriously until later than is usual, entering the Academy in January, 1873, where he studied composition under Macfarren and piano under Cusins. In June, 1875, he gained the Mendelssohn Scholarship and was sent abroad for further study. In June, 1888, soon after the accession of Dr. Mackenzie, he was invited to join the staff of the Academy as Professor of Harmony and Composition, and in 1890 accepted the important position of Curator, with the distinction of R.A.M. In 1885 he wrote a large portion of a "Ballet d'action," or dumb-show play, founded on Shakespeare's "Tempest." The opportunity for its production having failed, he converted the best scenes into a Suite for Orchestra, which has been performed at the Crystal Palace and elsewhere. The setting of *Ariel's* two songs for Female Choir has never been heard in its original form till to-day. It was intended to be sung behind the scenes. *Ariel's* Dance, which is not a dance in the ordinary sense of the word, but a little piece for strings built upon an unchanging figure, was intended to be played during a change of scene, the dancer performing an ærial *pas seul* like that of Madame Ænea, well-known to playgoers.

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NAUTICAL OVERTURE ... "Britannia" ... Dr. A. C. Mackenzie.

Composed specially for the occasion, and dedicated, by permission, to

H.R.H. THE DUKE OF SAXE-COBURG AND GOTHA.



A few words of regret must here be expressed for the impossibility of exhibiting in a single concert programme specimens of the talents of all, or anything like all, the numerous distinguished musicians who have received their education at Tenterden Street. It may even be thought that those names we have been able to honour might, in some cases, be more strikingly represented by other works. But the necessity for balance and symmetry in a programme must plead our excuse. The thanks of the Committee are due to those artists who have given their services as soloists and in the orchestra, as also to the many others who expressed a warm desire to honour their Alma Mater on this historic occasion, but of whose services we were unable to avail ourselves.

It may be interesting to the public to know that the student who took the very first lesson in the Academy just 71 years ago—Mr. Kellow J. Pye—is still alive and well and would have graced this Concert with his presence but for the fact that the distance from London was too great for one of his advanced years to travel.



